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ENG

LARA FLUXÀ: DELU

Opening: 11.07.2019, 19:00 > 21:30 h

Exhibition: 12.07 > 14.09.2019

Delu is the title of Lara Fluxà's exhibition at ProjecteSD, which is part of the program Art Nou 2019. The show is conceived as a follow-up on the artist's earlier exhibition *Verni*, which was taking place at the Espai 13 of the Miró Foundation in 2018. Through an ensemble of new works, the Majorcan artist takes over the entrance space of the gallery by inserting her fragile sculptures that, in a sort of organic fashion, seem to parasite and inhabit at once the entrance space of the gallery.

Delu is a fictional name that appears in a text by Michael Lawton, presented in its full original English version as a poster accompanying the exhibition. Delu is an imaginary story that tells us about the sea, the life on an island, the work in a factory through the daily experiences of two young main characters.

Delu is or refers to Fluxà's practice, her work, her life. The text alludes to the sensuality and organicity of Fluxà's work. Each of her sculptures seem to be bodies with their own life. Bent, transparent creatures that seem to grow in different shapes, sometimes filled with liquid of diverse nature, sometimes partially colored, as if they were in constant metamorphosis, alive. Low on the floor, sitting on a metal bench or higher next to the ceiling, straight or distorted, polluted with industrial oil or crystal clear, they move along the narrow, irregular spaces of the room, like fluids creeping through every interstice. Elegant, enigmatic, fragile, sensual, evasive.

A paragraph in the text that says: *Think of it as a dialogue with the material, a negotiation. The mineral doesn't necessarily want to make some of the shapes we want it to make*, seems to give us some clue about Fluxà's thoughts on her work process and her interest in her main material, glass. As she stated herself in an interview with María Muñoz, which was published in Neo 2 magazine, „I am interested in various aspects of glass: its plasticity, its composition, the work process and everything that happens there, which is a deal between matter and gesture, but I am mostly intrigued about how the physicality of it affects us, as it is perceived as a fragile material. It is this fear of being broken what intimidates us, and makes us be aware, alert.“

In that sense Delu makes us feel as vulnerable as the own nature of the objects in it. It is this notion of fragility, the subtlety and poetics and the dynamic view of stability that Fluxà alludes to in her artistic practice, together with her interest in the perception of the invisible.

Lara Fluxà (Palma de Mallorca, 1985) lives and works in Barcelona.

She has a degree in Fine Arts from the University of Barcelona. Her work has been exhibited in national and international solo and group exhibitions, such as the Espai 13 - Miró Foundation in Barcelona; Centre lo Pati, Amposta, Tarragona; Felícia Fuster Foundation, Barcelona; Chapel of Mercy, Palma, Mallorca; Museum of Contemporary Art Es Baluard, Mallorca and at the Centre d'Art Santa Mònica in Barcelona. Recently she has been awarded the ACCA Award Art Criticism 2019 for the best Artistic Project for "Verni", Espai 13 - Joan Miró Foundation, Barcelona.

For additional documentation, artist's full CV and/or images, please contact: Silvia Dauder, sd@projectesd.com; Anna Ebner, ae@projectesd.com

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ACCROCHAGE #5: SEVEN SMALL STORIES – Iñaki Bonillas, Gilda Mantilla & Raimond Chaves, Hans-Peter Feldmann, Dora García, Jochen Lempert, Matt Mullican and Peter Piller

Exhibition: 25.07 > 14.09.2019

A man recites all the stories of the world in a loud voice.
When he is done, all the stories, all men and women,
all time and all places will have passed through his lips.

Dora García, All the Stories, p.1, 2013

“Seven small stories” is the title of the 5th “Accrochage” exhibition at ProjecteSD, as each of the seven artworks in the show have their own story to tell. Some of those narrations are very open, or even broken, some are still ongoing and others associative and poetic. At first glance the one or the other story being told might look very simple, even banal, but as all stories, even those have at least two sides and many layers within them.

For years a photograph of a man in uniform was hanging in one of **Iñaki Bonillas’** family home wall. It was known that his name was George W. Rollins, but nobody knew who he was or why his picture ended in the house. So Bonillas started to research in old newspapers, who George W. Rollins was. Surprisingly he found a lot of stories about many men called George W. Rollins that made it into the news. The one was a bank robber, the next a policeman and one even a circus man. In his work Bonillas is combining a selection of 8 of those stories from the newspapers together with 8 hand-coloured prints copied from the original photograph. Next to the appeal of its anecdotal quality, this piece is questioning in a very serious way the idea of a fixed identity.

The series “Untitled” by **Gilda Mantilla & Raimond Chaves** is part of their project “Heat melts styles”, shown recently at Centrocentro in Madrid, a follow up on their investigation based on documents of all sorts taken from the Amazonian Library and the Library of the Research Institute of the Peruvian Amazon (IIAP) in Iquitos. The set of six prints comes from photographs selected from books and newspapers, images that were showing the so called typical sceneries of life in the Amazon, accompanied by a footnote describing the picture. **Mantilla & Chaves** erased the images and just left the text. In doing so, they create a broken narration, which confronts the viewers and the stereotyped images that come up in their mind while reading the texts.

Conceptualism and humor have never been closer as in the work of **Hans-Peter Feldmann**. “Before-After (Bathtub)” consists of two photographs, which he took from nearly the same perspective inside a bathroom. The only significant difference between them is the position of the bath mat. In the first one it lies flat next to the bathtub, in the second it is crumpled. Anything could have happened between the first and the second shot and the artist gives us no hint on what it was. The dry title just gives us a clue that an action took place, but we have to come up with our own ideas about what it could have been.

What would happen, if one would collect all the stories of the world? Would there be nothing else to say? Since 2001 **Dora García** is collecting stories, which are no longer than five lines and is inviting people to provide their own stories through a blog to the project. One can read these stories online www.doragarcia.org/allthestories/ or in one of the several books, which were published already with them.

In the context of an exhibition at the NMNM Monaco, **Jochen Lempert** was invited to travel on the path of Hercule Florence through Brazil. Hercule Florence was a Monegasque painter, inventor and a pioneer of photography. Jochen Lempert, himself a biologist and photographer, did a series of photographs, which capture some moments of nature, its representation in the daily world around him, as well as a few selected drawings of Florence. Through the 23 images that make “Hercule Florence, Ordre Brésilien ou Palmien”, a narration of forms and topics comes up, whose logic and beauty can hardly be expressed in words.

Matt Mullican shows us in the simple video animation “Untitled (Animated Fictional Details: Dying Stick Figure)” a stick figure which is falling within seconds on the floor. As the title suggest we should see the stick figure dying, but just shortly after it died, it is already standing again. The stick figure is an iconic figure appearing very early in Mullican’s oeuvre and got the name “Glen” by his creator. Mullican is reflecting in this work - in a similar way as he is doing in his works about the relation between a dead person and a dead body - the ideas and constellation between subject and object and how the two interchange with each other.

Peter Piller found the photographs in “Dauerhaftigkeit/ Duuzaamheid (Perdurability)” in the archive of a newspaper company in the Dutch town of Nijverdal. The company photographers recorded day-to-day life from the 1950s to the 1970s in XX century. A simple conference room, a crowd of people, various offices, some ceilings. Without the context the pictures seem to tell nothing and all of them look like those kind of images, which would end in the trash. Peter Piller collects exactly such images, pictures that are familiar to everyone, but that freed of their original purpose they initially seem to be devoid of meaning. When the artist rearranges and classifies them in a series they reveal at first the clichés of commercial photography, but also bring new meanings and unusual relationships to light. This series of works was presented as part of Peter Piller’s solo exhibition “Archives” at the Witte de With in 2005 and was published in an accompanying catalogue.

For additional documentation, please contact: Silvia Dauder, sd@projectesd.com; Anna Ebner, ae@projectesd.com

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